

# 柯布的基本法则

## CORBUSIAN FUNDAMENTALS

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勒·柯布西耶 (Le Corbusier) 的“影子”就好像他在罗克布伦开马汀的小房子附近的柏树一样长，松树一样延展。查理斯·埃德瓦·基诺瑞-格里斯 (Charles Édouard Jeanneret-Gris) ——被人熟知为勒·柯布西耶——设计过令人敬仰的项目，但更重要的是他构筑和传播了现代主义建筑的基本原则。他的建成作品非常重要 (其中一些他设计的建筑如今被列为世界遗址或是镌刻为集体的回忆，例如萨伏伊别墅，朗香教堂，马赛公寓及昌迪加尔市政厅，这仅是他众多标志性作品中的少数几个不同尺度的代表)，他留下的遗产对其他建筑师设计实践产生了广泛的影响。

如同在他之前几个世纪的安德烈亚·帕拉第奥 (Andrea Palladio) 和在他之后的雷姆·库哈斯 (Rem Koolhaas)，勒·柯布西耶的影响和遗产得以留传很大一部分是因为他的作品：项目尤其是想法得到了一丝不苟且坚持不懈地发表和宣传。帕拉第奥 1570 年出版《建筑四书》，而后在 1738 年由艾萨克·韦尔 (Isaac Ware) 翻译出版了该书的英文版，从而使这位意大利维琴察的建筑师的影响力远超出了他所从事设计的威尼托 (意大利的一个行政区) 地区范围。帕拉第奥的设计思想可以说影响到 18、19 世纪的英国以及美国建筑界。同样的，《癫狂的纽约》和《小、中、大、特大》所产生的辐射力使雷姆·库哈斯成为近年来最具影响力的建筑师之一，遍及全球的信徒更是积极热衷于将他的想法变为现实。

我们还可以举出其他一些其自身的影响力超越他们建成作品的例子，从阿尔伯特 (Alberti)，塞里奥 (Serlio) 到罗西 (Rossi) 和文丘里 (Venturi)，但恐怕勒·柯布西耶可能是其中最为杰出的代

表。华莱士·哈里森 (Wallace Harrison) (纽约联合国总部的设计师)，卢西奥·科斯塔 (Lucio Costa)，奥斯卡·尼迈耶 (Oscar Niemeyer) (里约热内卢教育部大楼设计师) 等人的作品，还有乔治·坎迪利斯 (Georges Candilis) 在法国，德国和北非的项目，丹尼斯·拉斯登 (Denys Lasdun)，皮特和艾莉森·史密斯森 (Peter and Allison Smithson) 在英国的项目，亦或是约瑟·路易斯·泽特 (Josep Lluís Sert) 在美国的项目，它们都形成了勒·柯布西耶不断延展的影响力。

在墨西哥，建筑师同样追随柯布所信仰的基本原则。很多建筑师如胡安·奥高曼 (Juan O' Gorman)，路易斯·巴拉干 (Luis Barragán)，马里奥·帕尼 (Mario Pani) 和特奥多罗·冈萨雷斯·德·莱昂 (Teodoro González de León) 的大部分作品都根植于这位法国-瑞士籍建筑师的作品中所传达的直接或间接性的指导原则。这并不意味着他们失去了自己的精神，反而与此恰恰相反。现代主义大师——勒·柯布西耶，还包括瓦尔特·格罗皮乌斯 (Walter Gropius)，弗兰克·劳埃德·赖特 (Frank Lloyd Wright)，密斯·凡·德·罗 (Mies van der Rohe) ——是由他们的原则，宣言，思想及一些实际建成项目编织而成，从而形成了很好的典范和“模型”。其目的是建造更好的世界，而将其付诸实践的关键在于宣传和教育其蕴含的基础原则。

作为一种普世语言的“现代性”是由理性主义衍生出来的，尤其是通过柯布的想法，建筑项目及对发表作品乐此不疲地整理和归纳，并从而在后来的建筑师中产生持续的影响。20 世纪后半叶几乎所有建筑师都或多或少地以现代建筑大师为导

向，其中有很多出类拔萃。柯布的影响对于上面提及的 4 位墨西哥建筑师的影响是显而易见的：胡安·奥高曼以他为迭戈·里维拉和弗里达·卡洛设计的工作室开启了墨西哥的现代主义；路易斯·巴拉干全面地吸收了柯布的精华；马里奥·帕尼实现了柯布西耶对于城市的规划“乌托邦”；特奥多罗·冈萨雷斯·德·莱昂则将柯布西耶的表现元素融入到墨西哥的纪念性建筑中。这些影响同时反映在胡安·奥高曼公开将柯布西耶纯粹主义时期的几个作品进行再诠释：比如他父亲的住宅之于多米诺住宅，他为迭戈·里维拉设计的工作室之于奥曾方工作室，库克别墅之于胡里奥·卡斯特利亚诺斯住宅 (Julio Castellanos)；不想几年之后他放弃了自己建筑师的职业，并且拒绝与“国际风格”的所有联系。巴拉干早期主要在瓜达拉哈拉 (墨西哥西部一城市) 进行实践，而后与麦克斯·塞托 (Max Cetto) 及其他建筑师进入墨西哥城开辟了激进的现代主义，延续自己在第三阶段的建筑语境，承接他在第一二阶段小规模的项目：从奥特加住宅 (Ortega House) 到他自己位于塔库瓦亚的住宅，再扩大到后期的介于普列托 (Prieto) 庭院和 (加尔韦斯) (Gálvez) 住宅之间的无窗墙；从他早期的作品直到他的巅峰作品：自己的住宅，柯布西耶的印记随处可见。这种学习是一直持续的，中间不曾断裂过，尽管可以看出柯布西耶的影子在逐渐削弱。马里奥·帕尼则是从一个极具艺术侧重感的建筑师成为一个以常识为基础的功能派的实践者。他的实用主义引导他建造和实现柯布西耶曾经的设想，而他也再没有舍弃过现代性的经验性。特奥多罗·冈萨雷斯·德·里昂在学生时代就对柯布西耶的理论很着迷，它们贯穿特奥多罗整个建筑设计生涯，并延续至今。

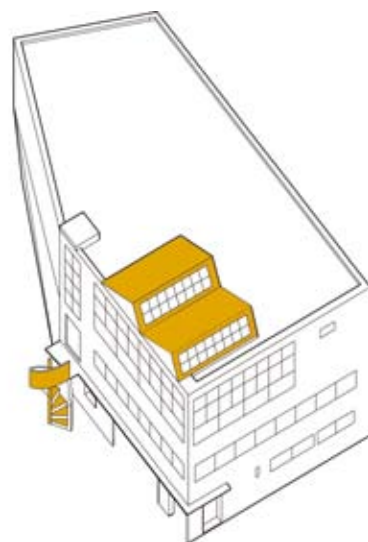
很多墨西哥和拉丁美洲的建筑师都与现代性的基本原则有着紧密的甚至是直接的联系。以墨西哥为例，我们不得不提到佩德罗·拉米雷斯·瓦兹奎斯（Pedro Ramírez Vázquez）为墨西哥城所做的规划方案，胡安·索尔多·玛达勒诺（Juan Sordo Madaleno）以市场为导向的功能主义和墨西哥最密斯式但最终成为柯布西耶追随者的奥古斯托·H·阿尔瓦雷兹（Augusto H. Álvarez）。而以拉丁美洲为例，这个名单还会更长：最著名的代表是巴西的奥斯卡·尼迈耶和卢西奥·科斯塔，还有最直接的位于波哥大（哥伦比亚首都）的罗杰里奥·萨尔莫纳（Rogelio Salmona），他与特奥多罗·冈萨雷斯·德·莱昂曾在巴黎柯布西耶的工作室中有过共同工作经历。

柯布西耶造访过纽约、马赛和布宜诺斯艾利斯。虽然他在美洲的建筑仅有波士顿的卡本特视觉艺术中心和阿根廷拉普拉塔市的库鲁切特住宅（Curuchet House），但是他的影响力依旧强烈。例如华莱士·哈里森，即联合国总部建筑师都会从柯布西耶的草图中找寻灵感，而巴西的卢西奥·科斯塔和奥斯卡·尼迈耶等建筑师也在设计里约的教育部大楼时从柯布西耶的设计中寻找灵感；而伊拉苏住宅（Errázuriz House）更是在智利留下了深刻的影响，并与当地的传统材料开始了互动。

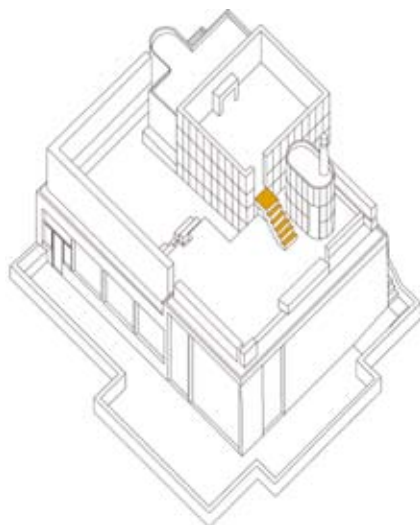
这些都是他撒下的种子。尽管他不曾去过墨西哥，他的影子却还是落在了当地建筑师的身上，这些接受柯布西耶光芒的建筑师不仅传递着柯布西耶的现代主义方法，还将一些只停留在纸面上的想法转化为了现实。甚至例如胡安·奥高曼对于纯粹建筑的再诠释比柯布西耶自己的解读还要极端；巴拉干融合柯布西耶的原则与自己早期在墨西哥城的建筑，又在后期通过自己的住宅设计流露出他对巴黎的贝斯特古公寓露台所表达出的超现实味道的探索；马里奥·帕尼则将“光明城”的概念带回墨西哥，并再现了马赛公寓；特奥多罗·冈萨雷斯·德·莱昂继承了柯布西耶在战后初期设计项目中所带有的建筑构造表达元素，并且极大地予以发展。通过这些建筑师，柯布西耶的基本法则深深地扎根在墨西哥，现代主义运动的精神也因此得以全球化。（张萃 译）



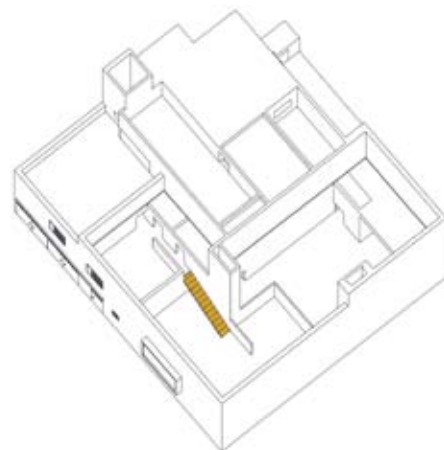
迭戈·里维拉和弗里达·卡洛工作室兼住宅，墨西哥城，1931—1932  
House—Studio of Diego Rivera and Frida Kahlo | Mexico City, 1931—1932



奥曾方工作室，勒·柯布西耶，巴黎，1923—1924  
Atelier Ozenfant | Le Corbusier, Paris, 1923—1924



贝斯特古阁楼，勒·柯布西耶，巴黎，1930—1931  
Béistegui Attic | Le Corbusier, Paris, 1930—1931



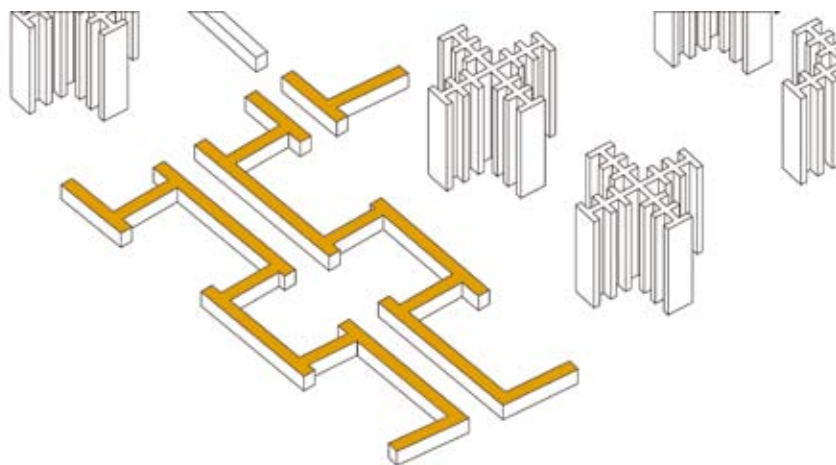
路易斯·巴拉干住宅的楼梯，路易斯·巴拉干，墨西哥城，1947—1948  
Staircase Luis Barragán House | Luis Barragán, Mexico City, 1947—1948

Le Corbusier's shadow is as long as the cypress tree and as wide as the pine trees surrounding his small cabin in Roquebrune-Cap-Martin. Charles Édouard Jeanneret-Gris—who went by the name Le Corbusier—produced some master works, but above all he built and spread the fundamentals of modernity. Although his built work is clearly important (some of his buildings are now world heritage sites or enshrined in the collective memory, such as Villa Savoye, the chapel in Ronchamp, the Unité d'Habitation in Marseille or the Palace of Assembly in Chandigarh, to mention just a few of his most iconic works on different scales), he has left a much more extensive legacy in the constructions of other architects.

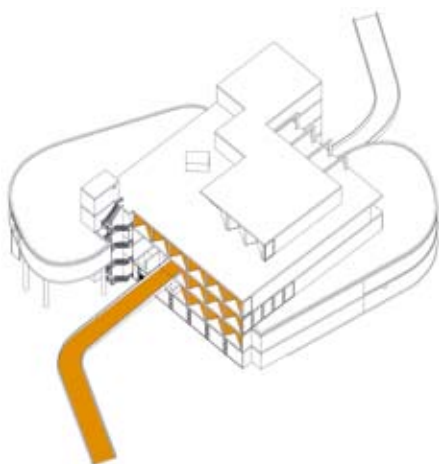
Like Andrea Palladio centuries earlier and Rem Koolhaas after him, Le Corbusier's legacy is ensured largely thanks to the meticulous and continuous publication of his works, projects and, above all, ideas. I Quattro Libri dell'Architettura published by Palladio in 1570 and, to a greater extent, the English version published by Isaac Ware in 1738, gave the architect from Vicenza a much larger impact than his buildings in the Veneto region. Palladio's instruction manuals can largely take the credit for 18th and 19th century architecture in England and particularly in the United States. Similarly, the shockwaves from *Delirious New York* and *S, M, L, XL* have converted Rem Koolhaas into one of the most influential architects of recent years and



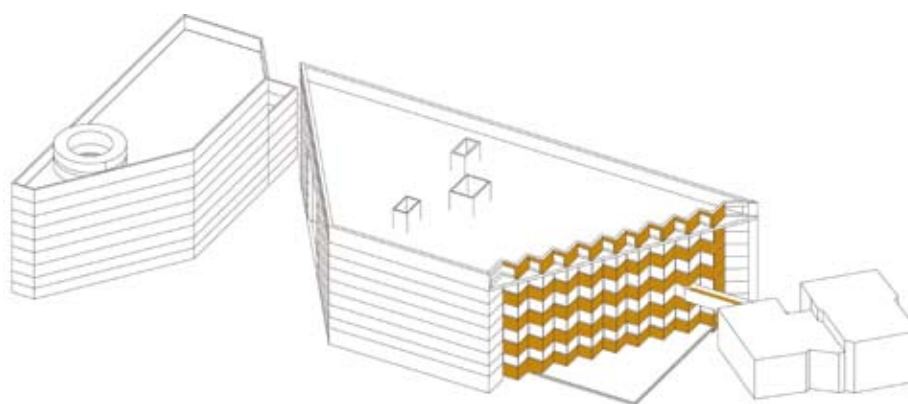
米盖勒·阿雷曼总统城市中心, 马里奥·帕尼, 墨西哥城, 1948  
Presidente Miguel Alemán Urban Center | Mario Pani, Mexico City, 1948



巴黎明日之城规划, 勒·柯布西耶, 巴黎, 1922-1925  
Plan Voisin | Le Corbusier, Paris, 1922-1925



卡本特视觉艺术中心, 勒·柯布西耶, 波士顿, 1962  
Carpenter Center Le Corbusier, Boston, 1962



INFONAVIT办公楼, 特奥多罗·冈萨雷斯·德·莱昂, 墨西哥城, 1975  
INFONAVIT Office Building | Teodoro González de León, Mexico City, 1975

his acolytes spread across the planet are converting his ideas into reality.

We could cite other examples of architects whose influence went far beyond their built work, from Alberti and Serlio to Rossi and Venturi, but perhaps Le Corbusier has been the most outstanding of all time in this regard. The works of Wallace Harrison (the UN headquarters in New York), Lucio Costa, Oscar Niemeyer et al. (the Ministry of Education in Rio de Janeiro), as well as the work of Georges Candilis in France, Germany and North Africa, Denys Lasdun or Peter and Allison Smithson, in Great Britain, or Josep Lluís Sert in the United States, all form part of Le Corbusier's ever-expanding influence.

In Mexico, architects have also followed the fundamental principles espoused by Le Corbusier. Many works by Juan O'Gorman, Luis Barragán, Mario

Pani and Teodoro González de León are genetically derived from the direct or indirect teachings published in the French-Swiss architect's works. This does not take anything away from them—indeed the opposite is true. The work of modernist masters—Le Corbusier, as well as Walter Gropius, Frank Lloyd Wright and Mies van der Rohe—consisted in sowing their principles, manifestos, ideas, and occasionally actual buildings, so that they could act as models. The aim was to build a better world and the keys to putting it into practice were found in teaching the fundamentals.

Modernity, as universal knowledge, which emanates from the first generation of rationalist architects, and particularly from Le Corbusier through his ideas, projects and an exhaustive catalogue of published works, made an impact on successive generations. To a greater or lesser extent, all architects from the second half of the last century

had the modern masters as their guiding lights, and there are many who stand out. However, Le Corbusier's influence marked and was clearly apparent in the works of the four Mexican architects mentioned above: Juan O'Gorman inaugurated Mexican modernity with his studios for Diego Rivera and Frida Kahlo; Luis Barragán fully absorbed his art; Mario Pani realized Le Corbusier's urban utopias; and Teodoro González de León infused Corbusian expressionism into Mexican monumentality. It is reflected in how Juan O'Gorman openly appropriated some works from Le Corbusier's purist period, such as the Maison Dominó in the house he built for his father, the studio for Amédée Ozenfant in the one he built for Diego Rivera, or the Cook villa for Julio Castellanos, and with his professional withdrawal some years later he ended up rejecting all reference to the International Style. Barragán, after his early years in Guadalajara, entered into a militantly modern period, along with



Max Cetto and others in Mexico City, to develop his own discourse during his third stage following the period of small-scale works that began with the Ortega house, continued with his own house in Tacubaya, and expanded with his blind walls between the patios of the Prieto and Gálvez houses shortly afterwards. Le Corbusier's seal is found literally between the early works and the climax of his master work: his own house. From that point on there is no rupture, although the signals progressively weaken. Mario Pani moved from being an architect of the fine arts to a functionalist guided by common sense. His pragmatism led him to build what Le Corbusier previously imagined, and he would never abandon the empirical nature of modernity. As a student Teodoro González de León developed a fascination for the teachings of the French-Swiss architect; these messages have permeated González de León's architectural thinking throughout his career and he actively applies them to this day.

Many architects from Mexico and the rest of Latin America have partially maintained close ties and direct links with the fundamental principles of

modernity. Among the former, we should mention Pedro Ramírez Vázquez for his strategic vision for Mexico City, Juan Sordo Madaleno's market-oriented functionalism, and Augusto H. Álvarez's final period as a follower of Le Corbusier, after having been the most heavily Miesian of Mexican architects. Among the latter group, the list could be long: the most notable heritage is found in Brazil, with Oscar Niemeyer and Lucio Costa, and the closest with Rogelio Salmons from Bogotá, who shared with Teodoro González de León direct experience at Le Corbusier's Parisian workshop.

Le Corbusier visited New York and arrived in Buenos Aires aboard the Massilia. His only buildings in the Americas were the Carpenter Center in Boston and the Curuchet House in La Plata, but he was still strongly influential. Architects of the stature of Wallace Harrison, who designed the UN headquarters in New York using initial sketches by the French-Swiss master, the Brazilians Lucio Costa, Oscar Niemeyer and others, who planned the Ministry of Education building in Rio de Janeiro based on Le Corbusier's guidelines, or the impact of his Errázuriz house project in Chile, where he began

to incorporate traditional local materials.

They are just some of the seeds that he planted personally. Although he never visited Mexico, his shadow nevertheless fell upon local architects, who not only spread Le Corbusier's modern discourse but took what sometimes existed only on paper and made it into reality. Thus, Juan O'Gorman replicated purist architecture with greater radicalism than Le Corbusier himself; Luis Barragán incorporated Corbusian principles in his early works in Mexico City, and later explored—in his own home—the more Surrealist aspects of the terrace of the Béistegui apartment in Paris; Mario Pani brought to Mexico the models for the Ville Radieuse, converting them into a Unité d'Habitation avant la lettre; and Teodoro González de León inherited the tectonic expressiveness of projects that Le Corbusier undertook in the first years of the post-war period, and developed them exponentially. Through these architects, Le Corbusier's principles became deeply rooted in Mexico and the essence of the modern movement became universalized. [uf](#)



# PHILIPS

## 飞利浦以智能互联照明为城市勾勒数字发展蓝图

2014年9月23至24日，第九届城市发展与规划大会在天津举行。此次会议的主题为“生态城市，引领有机疏散”。在为期两天的会议中，以“智慧城市，数字城市建设最新进展”、“新型城镇化与中国生态城市建设”、“绿色能源、循环经济与清洁生产”等为题的专题论坛紧锣密鼓。期间全球照明领导者飞利浦以“智慧城市与互联照明”为话题，同与会人士共同分享了智能互联照明对城市生活带来的诸多益处，提出通过智能互联照明使城市转变为“智慧城市，形象城市，宜居城市”的全新概念。

### 让城市灯光尽在掌控

飞利浦智能互联照明解决方案将LED照明和智能控制技术及应用推升到了一个新的层面和领域，创新地实现了人、空间和设备之间的互联，为人们创造出非凡的体验和价值，以及更好的节能效果。智能互联照明在城市公共空间的应用可以让城市生活变得多姿多彩。我们所居住的城市将因此成为一座“智慧城市”——对于城市居民而言，通过对公共区域照明的调节可以提升气氛或烘托特定节日氛围，而在事故多发区域可以临时调节照明亮度，从而提升居民安全感和幸福感；对于照明管理者和服务提供商而言，采用飞利浦City Touch远程道路照明管理系统能自主检测路灯是否正常运行，并完成精确能耗测量，因此而节省了运营成本 and 能源；而对于城市管理者而言，在公共照明上可节约多达80%的能源，因而使城市更符合绿色、可持续发展的要求，也是对

此次大会“生态城市”的探讨给出的一项可行建议。

### 提升城市形象及宜居指数

在城市发展过程中，如何保留和发展出城市自己的DNA对于城市个性的塑造尤为重要。智能互联照明能赋予城市独特的身份，使之成为与众不同的“形象城市”，为城市地标性建筑甚至标志性街区赋予大胆的色彩和充满现代感的照明效果，仿佛夜色中的一张城市名片，吸引更多世界各地游客，从而为城市发展创造难以估量的商业价值，也让市民为自己所居住的城市倍感骄傲。另外，如何让城市更“宜居”也是越来越多次被探讨的话题。简单的来说，“宜居城市”是指气候条件宜人，生态景观和谐，适宜人们居住的城市。如果把城市理解为一个大家庭的放大，那么“宜居城市”给人的感受就应该如同在家一样。智能互联照明能将城市过去的象征变换成更具前瞻性的建筑，将城市的历史与创新通过照明的设计融为一体，让过去、现在和未来有了生动而多姿的联结，并形成城市独特的风格。同样，宜居还表现在市民的安全感的提升，飞利浦应用感应照明技术，使行人靠近路灯时启动照明，行人离开时逐渐关闭，这样的“按需照明”模式既可以给市民带来安全感，又有效降低了能耗与光污染。通过智能互联照明的运用，黑夜中的漫步会变成一次和光影游戏的快乐旅程。城市给人带来的孤独感也许会在人性化的照明氛围中渐渐退散。